

Black Arts Review

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The rise in inflation has put particular stress on artists as they try to develop and retain jobs and careers at a time when cutbacks seem to hit this field the hardest. No longer is teaching a safe field to find a job since most schools and colleges are having problems finding enough pupils to fill the classrooms. The question then becomes—what alternatives are left to the traditional artist trying to survive in this fast moving world?

Several fields have come to light as being well worth investigating for their possible opportunities. Art conservation and restoration has become a fast growing problem, especially in urban centers plagued with pollution of all types. Museums, galleries, art societies and private patrons alike are beginning to look around for specialists who can help save and preserve these works of art.

There are only about four schools on this side of the Atlantic Ocean which offer programs in this area of study. Harvard University, New York University, University of Delaware and Queen's University in Canada offer such programs. Anyone interested should write these schools directly for their most current information.

Moving in the same direction, cities as well as art works are in a state of decay. Most urban centers are faced with the real problem of how to improve the quality of their environment in every way possible. Architectural, landscape, environmental and/or city planning programs are being developed all over the country. Before long the need may well move into the crisis state, so now is the hour.

Colleges and universities around the country are developing programs at the undergraduate and graduate level in these areas. Certainly there is a real element of constructive need for these kinds of aesthetic skills. Morgan State University has just instituted a similar course of study in a degreed program. Search around and find the best program in the best school most suited to your particular skills.

CAREERS IN THE ARTS



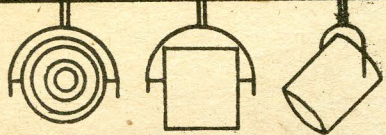
Finally, there is the alternative of arts management. This is a wide ranging, diverse, administrative field which deals with the management, organization, marketing and legal aspects of the art world. As museums roles begin to change with the demands of society, as various new kinds of community/cultural groups begin to crop up and as the legal aspects of owning, buying, and selling art become more complex, the arts

management field becomes a realistic career alternative.

These are but a few of the options now available. Most of the leg work is left up to you. Some of this information is like finding a "needle in a haystack", but it's out there if you make the time and have the energy to seek it out.

DR. LESLIE K. HAMMOND

spotlight



Helen Jackson/ Art Dealer

JAMILA BESS

Six hundred E Street, S.E. doesn't look much like an art gallery, but the works inside (not to mention their knowledgeable owner-curator Helen Jackson) give the gallery credence.

Washington's most recent Black art dealer, Helen Jackson, has returned to her hometown after a brief leave of absence to pursue the rewarding "business of art." A one-time student of the Corcoran School of Art, Ms. Jackson's interest in the business was piqued while enjoying a successful position as associate editor at Doubleday Books in New York. "The art director at Doubleday asked if I knew any Black artists who could do a jacket cover for a book that was coming out. I contacted a few people, had some interviews set up and a couple of artists got an opportunity to get into the very lucrative business of jacket book design."

From there her reputation spread and a number of local artists began leaving their work with her. "I started having Sunday afternoon get-togethers in my apartment to show some of the art work. It was really fun. I wondered how I could make money doing this. It was at this point that I started looking at the business end of art: how is art marketed, what is the process of buying and selling?"

With this touch of the iceberg, Ms. Jackson began to realize some of the things artists have known and many, in fact, have been victims of for years. That is, essentially, that Black artists and particularly Black image artists were not reaching and penetrating all of the available markets. Jackson attributes this to our absence of participation in traditional east coast schools of art such as the Corcoran, National Academy and the Art Students League. Needless to say, it is the recurring theme of the economic

straits that Blacks endure that has mandated our uniform absence from these institutions. Because of this lack of exposure, Jackson maintains Black artists have not had the advantage of working with other professional artists and learning at the same time how to market their works. "They missed out on the structure of the art world because academia is far removed from the art world — more insular."

Fortunate to be located in one of the art capitals of the world, Jackson met Romare Bearden, by all standards one of the most accomplished contemporary Black artists. Operating galleries in both New York and Paris, Bearden introduced Jackson to the inner workings of gallery operations which served to point out to her the tediousness of a successful gallery operation and the substantial investment of time and money required.

Even at the well-known Black galleries Jackson recalls "a sort of cry of despair." The public would attend gallery openings but not buy enough art. The artists who made it (mainstream) were making it in white galleries. After making it creatively in the white art establishment, i.e., the New York Times and the Metropolitan Museum of Art, after that kind of credentialing then Blacks would purchase at the price established. When it came to establishing our own art scene, we were very slow. We would rather go with the coat, the Gucci shoes or the Mercedes Benz — all sorts of things before supporting artists.

Helen Jackson has been making her supportive statement on behalf of Black artists for the past ten years, the culmination of which is her gallery. Since 1969 Jackson has been



traveling to major art cities, visiting museums and showrooms, making American as well as European contacts and learning the business machinery of art. Washington seemed a good prospect because of the many Black professionals — a prime target market and the reservoir of Black art talent. Thus, she returned to Washington in 1975. She found a town still "casual in its approach to art" with much of the Black community moving through Howard University of the District of Columbia and the Museum of African Art.

The art world, not unlike many other professions, has managed to exclude Blacks from most of its crucial functionings. The history of Afro-American art has been traditionally excluded from the curriculum of many major art schools; jobbers and dealers tend to neglect the work of Afro-American artists and Jackson states, we have been systematically excluded from the art power structure. "The art historical network is for

the most part white. We have fewer than two dozen Black art historians in the country...most Blacks in museums are in the education department not in the decision making positions of art. It occurs at all levels — we are not the dealers; we are not the historians; we are not the editors or instructors or curators. So all of that has got to change. Blacks have got to enter all of those professions and it's beginning to happen."

And its happening for Helen Jackson on May 2nd, when simultaneously with WASH ART (a showing of art from various publishing houses), she will officially open Capitol East Graphics, although, alas, by appointment only. The focus of her gallery will be works on paper: graphics, washes, watercolors and a limited amount of sculpture. She will be showing the work of Yukoslav, Italian, Scandinavian and French artists and Afro-American artists wherever they are from. Jackson hopes to make a strong case for contemporary Black artists while offering quality art from other areas. She has marketed Black art with a series of lectures: AFRO-AMERICAN ART: A LIVING LEGACY; BLACK ART IN AMERICA: 150 YEARS and an upcoming third, BLACK ART IN THE LITURGY: BLACK ARTISTS IN THE SERVICE OF CHRIST.

To other aspiring art dealers Jackson suggests, "Learn everything you can from the inside. Working in the smaller galleries and museums is where you can really become knowledgeable about what's going on. Know who are the big names in art; go to all the openings; know the trends in American art."

Summarizing, perhaps unconsciously, the running goal in her own gallery, Jackson states, "You can only be successful if you're professional and raising the standards of professionalism. That is what I think will keep us there. We cannot afford to ghetto-ize ourselves any longer."

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PUBLISHERS' NOTE



In this land of freedom called America, we are taught that opportunity abounds for us to realize the dreams she has to offer. We also realize the continual absence of the delivery of those dreams to our tribe.

We shall dedicate Black Arts Review's energies toward an orderly solution to the problems we face. Our task is to research and deliver information to you, our constituency. Your first task is to use the information wisely, and pass it on to those who might not read these pages. Your second task is to give us feed-back (write niggahs!!). Let us know if we're on the right track and if we aren't, guide us when we need it. As well, send us new information to publish so the rest of the tribe might share.

In this issue, we explore careers in visual arts. It is a beginning for we only scratch the surface. If we are to dig deeper, you are the key.

Vernard R. Gray
Publisher



Black Arts Review has suffered from a number of managerial and financial problems which have delayed publication and distribution. But we are still here.

For those readers who have missed past issues of our monthly arts newspaper, we have decided to print back issues October '78 through March '79. Those papers will be distributed in packages of several issues.

Black Arts Review is not an entertainment paper. Calendar, Call-Board, This n' That are sections which serve as directories and short documentaries as well as monthly guides for employment and immediate news updates in the arts. Therefore, these sections will be printed as part of the package. Indeed these are regarded as so essential to the newspaper, that we intend to develop them more extensively in future issues.

"Thank you!" to all who have contributed to putting together past and current issues. Black Arts Review depends on your participation and is encouraged by your enthusiasm and that of its readership.

Black Arts Review invites writers and artists to join in our efforts.

Ron Sharps
Publisher

NEA
\$\$\$
NEH

The respective budgets for fiscal year 1980 for the National Endowment for the Arts and Humanities, the nation's most substantial piece of arts legislation will go to President Carter in late August for ratification. The administration has specified its desire for a budget of 154.4 million for the arts and 150.0 million for the humanities. Hearings in the Senate subcommittee for the Arts and Humanities have already been held. On May 2nd and 3rd and 7th and 8th the respective House subcommittees on the Arts and Humanities will conduct their hearings. The bill will then be discussed on the total floor and subsequently sent to the President. The original bill that authorized the Endowment expires on September 30, 1980, however, the House and Senate authorizations subcommittees are working now on the very important bill that will propose an extension of that original bill for six additional fiscal years.

RICHMOND BILL

There is significant enthusiasm afoot regarding the Richmond Bill introduced by Congressman Fisher, presently in the House Ways and Means Committee. This tax bill, in support of national art funding, would add a simple box to each tax form, in which each taxpayer could submit an unlimited amount to be used as contributions to the arts. It would be the responsibility of the Treasury Department to distribute these monies four times a year to each of the Endowments. This fund would be directed toward a variety of areas, a percentage of which would go to start art agencies and, lastly, local endowments.

ART BANK

Senator Harrison Williams of New Jersey introduced in March of 1978 a bill to establish an Art Bank with the two fold purpose: to help artists by buying their work and to beautify public places by displaying it—following the example of the National Endowment of the Arts. At regular intervals, the Director, with the assistance of ad hoc juries would view works submitted by artists, visit studios and galleries. They would then select work and lease or purchase them at their market value. Purchase agreements would include the right of artists to repurchase their work after a reasonable period of time.

These works would make up the Art Bank collection and would be made available to public and private facilities for display. The Art Bank bill (s. 2654) is still in debate.

Even with the growing enthusiasm on behalf of the arts in America, Frasier Barron of the American Arts Alliance, Inc. feels that this adminis-

POLITICS & THE ARTS



"Artists meeting on CETA Funds"

Illustration by Malik

tration is too conservative and money too tight to entertain optimism about the President implementing yet a new agency.

Councilmember Polly Shackleton is now handling a bill originally introduced by Mayor Marion Barry to devote an amount not to exceed one percent for the procurement of art and the display of various art forms in government buildings. Some of the art forms include: sculpture, stained glass, murals, mosaics, fountains, literature, dance poetry, concerts, etc. The Commission on the Arts and Humanities would be responsible for the issue of funds. Hearings will be held on May 24th and interested parties should contact Councilmember Shackleton in her office at (202) 724-8056.

In all of the above instances, a rousing show of support from the community, particularly the art community, is crucial. One of the most effective ways to evidence your concern is to write your legislators. They are looking to hear from you, so express yourself in writing with a clear and concise letter confined to a specific issue. Attend the hearings if possible or call in your support. Don't overlook the importance and leverage of your local newspaper and radio mediums.

ARTS D.C.

Contracted a little over a year by the U.S. Labor Department, ARTS D.C. is Washington's first CETA Program for arts and arts related employment. Funded under the Federal Comprehensive Employment and Training Act through the District Department of Labor, RTS D.C. is

jointly sponsored by the D.C. Commission on the Arts and Humanities and United Labor Agency of Greater Washington. The purpose of ARTS D.C. is to alleviate underemployment in the arts by placing and training artists who they hope will subsequently obtain unsubsidized employment. Contracted for one hundred and ten CETA positions, ARTS D.C. has placed artists with organizations such as Capitol Ballet, Corcoran Gallery of Art, National Collection of Fine Arts and the National Symphony. ARTS D.C. offers a number of support outreach services: the Arts Management Resource Program with consultation in accounting, fundraising, public relations and audience development; Services Pool with six technical assistants specializing in musical direction, carpentry, photography, set design, stage technique and graphic art. They've also held employment and career workshops and Job Clubs to assist the participants in the workshops in job finding techniques.

According to Ms. Rae Moore of the Department of Labor, an upcoming study will determine how effectively CETA funds have been used to train and employ artists. CETA began using money for the arts in 1974 and this study will give inventory of which local projects have been the most successful and serve as a model to other local Manpower agencies. According to Ms. Moore, "The arts outlook for Washington is optimistic. There is no doubt that art groups help to revitalize the community in a number of ways. The status of the arts is a strong drawing power for incoming businesses and industries."

JAMILA BESS

calendar

progression

**1234
2468
369**

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TO
MAY 21, 1979

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illustration by Marvin Kelly



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376-7341 George Koch

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Washington, D.C. 20024
347-4700 John Yoe

CAFAM-III/The Miya Gallery
720 11th Street N.W.
Washington, D.C. 20005
347-6076 Vernard Gray

D.C. Commission For The Arts And Humanities
1012 14th Street, N.W. (1203)
Washington, D.C.
724-5613 Larry Neal

D.C. Department of Recreation
3149 16th Street, N.W.
Washington, D.C.
673-7635 Jerri Reddrick

East Bank Artist Association
1490 G Street, N.E. #24
Washington, D.C.
397-1780/232-7287 Mary Greer

Greater Washington Cultural Alliance
805 15th Street, N.W. Suite 419
Washington, D.C. 20005
638-2406 Mildred Bantista/
Peter Jablow

Institute For The Arts Of The Archdiocese Of Washington
1711 N. Street, N.W.
Washington, D.C.
466-2441 John Azalonis/
Rev. M. Farina

Library For The Arts Of The D.C. Public Library
901 G Street, N.W.
Washington, D.C.
727-1331 Violet Lowens

National Council For The Traditional Arts
1346 Connecticut Avenue, N.W.
Room 118
Washington, D.C. 20036
296-0068 Joseph Wilson

National Endowment For The Arts
2401 E. Street N.W.
Washington, D.C. 20506
634-6369

National Endowment For The Humanities
806 15th Street, N.W.
Washington, D.C. 20506
382-5721

American Institute of Fine Arts & Crafts
McLean, Virginia
241-1911 James Levinson

national associations

1. **American Association of Museums**
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Washington, D.C. 20007

2. **American Crafts Council**
44 W. 53rd Street
New York, New York 10019

3. **American Institute of Architects**
1735 New York Ave., N.W.
Washington, D.C. 20036

4. **American Institute of Graphic Arts**
1059 Third Avenue
New York, New York 10021

5. **American Institute of Interior Designs**
730 Fifth Avenue
New York, New York 10019

6. **American Society of Landscape Architects**
2013 I Street N.W.
Washington, D.C. 20006

7. **American Society of Magazine Photographers**
60 East 42nd Street
New York, New York 10019

8. **Artist Equity Association**
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Seattle, Washington 98102

9. **Industrial Designers Society of America**
60 West 55th Street
New York, New York 10019

10. **National Art Education Association**
1201 16th Street N.W.
Washington, D.C. 20036

11. **National Society of Art Directors**
1201 16th Street N.W.
Washington, D.C. 20036

12. **National Society of Interior Designers**
315 East 62nd Street
New York, New York 10021

13. **Professional Photographers of America**
1090 Executive Way, Oak Leaf Commons
Des Plaines, Illinois 60018

14. **Society of Illustrators**
128 East 63rd Street
New York, New York 10021

15. **National Conference of Artists**
c/o John Henderson
1908 Florida Ave., N.W.
Suite #327
Washington, D.C. 20009

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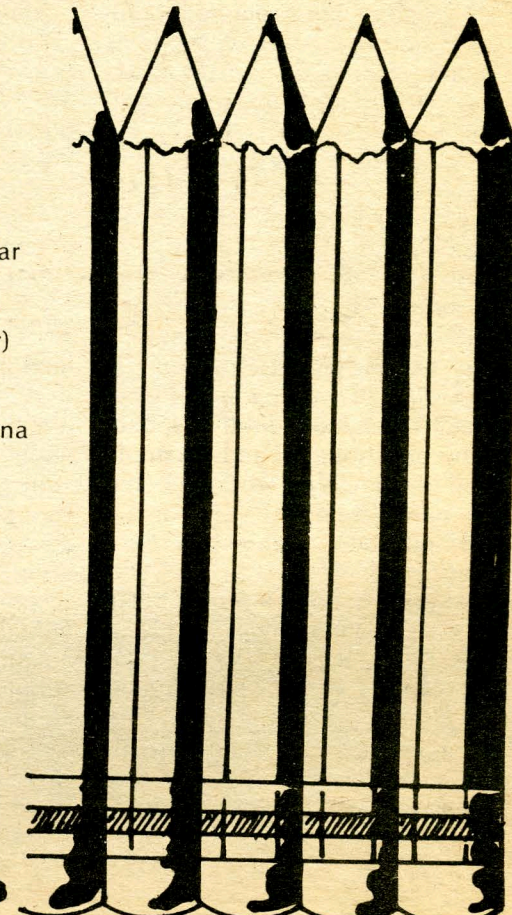
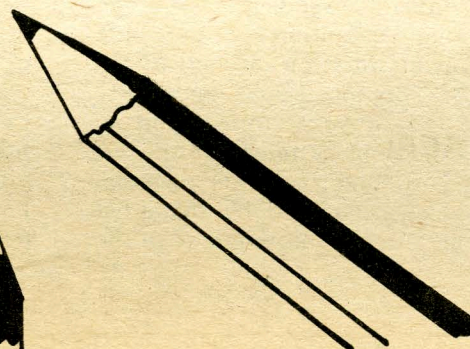
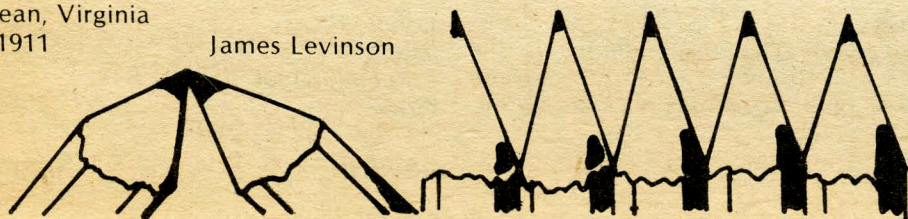
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CAREERS IN THE VISUAL ARTS

CAREERS IN THE ARTS



BY RITA K. ROOSEVELT
AND
RICHARD S. LINZER

The research efforts of the Artist Foundation, Inc. are based on the premise that theoretical formulations are a necessary component to effective empirical research. Our recently completed 1977 survey on Artist's Living and Working Space established both a set of definitions for creative artists and demonstrated that large numbers of artists could be surveyed directly. The major theoretical issues addressed by the survey were the need/potential represented by artists in the arena of real estate.

Some of the information, particularly the demographic profile of the population surveyed (N=1460) provided the basis for further work. Since the first survey was specifically focused on visual artists, we feel a special need to broaden our work to include artists in all the creative disciplines. Consequently, our data bank on artists and our continuing efforts will include: painters, sculptors, printmakers, photographers, film and videomakers, composers, choreographers, fiction writers, poets, and playwrights. Some limited information will be available on craftspeople and on individuals whose work is multi-disciplinary.

The findings cited herein are from a study conducted by the Massachusetts Arts and Humanities Foundation in 1977: 2,700 visual artists were surveyed, 1,809 individuals responded to the questionnaire, and a sample of 1,460 respondents were selected for detailed analysis. All demographic questions represent 1976 information.

PROPOSED THEORY OF THE CAREER DEVELOPMENT OF A CREATIVE ARTIST PERIOD OF EARLY CHILDHOOD (ages 0-5)

Our knowledge of a child's artistic development during these early ages can be traced to the development of

psychology. Most theoreticians in this field (including, Piaget, Read, Gardner) now agree that all "normal" children progress through a series of stages—experiential, manipulative, creative, symbolic—during which time the artistic process is developed. PERIOD OF SCHOOLING (ages 6-24)

The years between grades one and six/seven are perhaps the most important in the development of the artistic process within an individual. It is during this period that the child receives reinforcement for his artistic endeavors through training and practice, is able to freely experiment, and is creative without fear of adult or peer approval. However, by grade seven or eight, the child begins to learn to think in logical-propositional terms (required for an understanding of math and science, for example) which is antagonistic to the artistic process. This conflict between logical-propositional thinking on the one hand, and further refinement of artistic skills on the other hand, needs to be researched more fully since it may provide some insights into the factors that first influence the career choices of artists (societal, parental, educational, emotional, etc.)

For those individuals who make the decision to become artists while still in school, there is usually a period of preparation. This preparation may take the form of specialized course work, an advanced degree, special projects. At the present time there exists no documentation based on a large enough sample to warrant generalizability of the preparatory steps an artist takes as he begins his career. We know too that there are artists who do not undergo special training at this point in their lives, yet again, there is no body of information to indicate what course of action is followed by such an artist.

NOTE: The Foundation has already begun to study this period of career development among artists. Our survey of Massachusetts visual artists determined that 75.9% of the respondents had earned a degree from a four-year college; 30.8% of the total respondents had also earned a graduate-level professional degree. The survey found that 48.1% of the respondents were currently teaching art (there was no way of determining from the information submitted by artists whether teaching art was a direct outcome of college training, i.e. preparation as a teacher of art).

PERIOD OF STRUGGLE (ages 18+)

Shortly after leaving school (as young as 18 in some cases and older for those who remain in school to complete graduate or advanced work), the individual begins what we have called the "period of struggle" during which he defines himself as an artist. What is important to note about the "period of struggle" is that while an artist is seriously engaged in the process of self-definition, this stage of development is marked by a conspicuous absence of a corresponding definition of the individual as an artist on the part of the auspices, organizations, and institutions that serve as formal and informal defining systems for the art world. This stage of career development is characterized by the artist devoting much of his energies to the

creation of a body of work. In order to sustain himself during this period, the artist will seek jobs that tend to be short-term employment situations, unrelated to his educational experience, with flexible hours, low wages and a relatively low level of psychic or emotional commitment. Our experience with artists also indicates that many individuals at this stage of their career seek out peers who help to affirm the artist's self-definition and we suspect that a certain degree of migration to known art centers (New York City, Provincetown, Bay Area, etc.) takes place.

NOTE: The Foundation is particularly concerned with this stage of career development since it is currently believed that many creative artists remain within this stage for life. Our 1977 market survey of Massachusetts visual artists found that only 12.5% of the respondents were currently unemployed. Of those artists who reported that they had a job, 67.1% held part-time positions and 32.9% were employed on a full-time basis. The percentage breakdown of employment is provided below:

TYPE OF EMPLOYMENT	TOTAL PERCENTAGE
teaching art	48.1%
art-related	15.8%
non-menial	9.8%
menial	19.4%
not specified	6.9%
PART-TIME	FULL-TIME
76.5%	23.5%
55.6%	44.4%
46.9%	53.1%
68.1%	31.9%
72.2%	27.8%

PERIOD OF LINKAGE (late 20's+)

At some point in the "period of struggle" some individuals find an "agent" of the art world—publisher, gallery, foundation, governmental auspices, school—that affirms the individual's self-definition as an artist. Although many factors enter into this mutual definition and many basic economic issues often remain unresolved, the concept of linkage between the individual and an institution seems clear. As artists effect higher and higher levels of linkage, one often hears them referred to as "established" although it should be noted that the stresses/strains of such a relationship may outweigh the gains in financial and social terms. (for example, artists who teach may find their lives as artists disrupted during this period.) In the absence of an efficient and effective system for marketing and distributing art work, and given a lack of official sanction, this "period of linkage" does not necessarily result in success for an artist, but at least on one primary level it does result in the confirmation of the individual's definition of self as an artist.

For some individuals this period starts early, while for other artists it begins late in life. It is difficult to affix a time sequence to the "period of linkage" but roughly, we think it starts for most artists in the late twenties-early thirties and lasts until late in life.

NOTE: The respondents to the Foundation's market survey (N=1460) represents a wide age dis-

tribution of visual artists in the State and provide a good sample to use in Beginning to support our theory of artists' career development (see TABLE 1). In terms of an artist's economic success, particularly during the "period of struggle" and the period of linkage, TABLE 2 provides a percentage breakdown of income received by the respondents from their art work during 1976.

PERIOD OF POSTERITY

For many creative artists there is a final phase of their career that we have termed the "period of posterity". Late in life the individual tends to focus his energies on the gathering together of one's life work, the assembling of notes, documents, creation of retrospective shows, and other vehicles for formally displaying the body of work. In some cases, artists forgo jobs and other external engagements in order to bring together a body of work, to organize it, and perhaps most importantly, to prepare for one's place in posterity.

We believe that this phase is significant because it differs in many ways from what non-artists do with their final years and perhaps because it represents a curious awareness of the final irony of the creative artists' life, namely the value and stature that is achieved after one's demise.

TABLE 1

Age Distribution of Market Survey Respondents (N=1460)

Age	Percent of Total
1-17	.1
18-20	.5
21-25	16.0
26-30	31.0
31-35	18.8
36-40	10.8
41-50	12.8
51-60	6.0
61+	4.0

TABLE 2

Income Received from Art Work by Market Survey Respondents

Income from Art Work	Percent of Total
0-\$1,000	68.5
\$1,001-\$2,000	13.1
\$2,001-\$3,000	5.2
\$3,001-\$4,000	3.5
\$4,001-\$5,000	2.9
\$5,001-\$6,000	1.2
\$6,001-\$7,000	1.2
\$7,001+	4.4

* Unfortunately, we are unable to determine from the survey information how many artists received no income from their art work, although we believe many artists included here would be in that category.

TABLE 3

Primary Art Fields of Market Survey Respondents

Art Field	Percent of Total
Painting	34.7
Printmaking	5.9
Photography	15.0
Sculpture	11.5
Film	4.3
Video	1.4
Painting and Printmaking	5.7
Other Primary	12.4
Crafts	4.6
Commercial Art	2.4
Other	2.1



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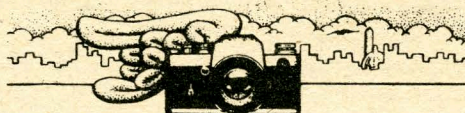
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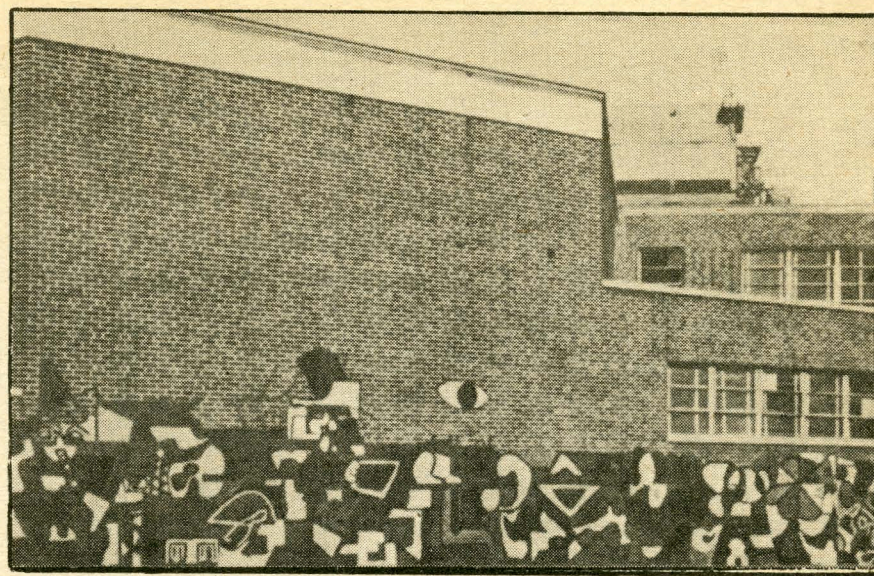
- *1. **Abstract Inc.**, 3309 12th St. N.E.
526-8860
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7404 Balto. Ave. College Pk.
277-3303
- *3. **College Park Gift and Art Shop**
7334 Balto Ave. College Pk
277-3900
4. **Frame Mart Gallery** 3307 Conn
Ave., N.W.
363-5200
- *5. **Hecht Co.** 7th and F St. N.W.
628-5100
- *6. **Kosto's** 3251 M St. N.W.
333-4277
- *7. **Visual Systems Co. Inc.**, 727 I St.
N.W.
331-7090
- *8. **Lipman's Art Shop** 8209 Georgia
Ave., Silver Spring
587-5581
- *9. **MAB Paint Stores Inc.** 2201
Wisconsin Ave. N.W.
333-3441
- *10. **George F. Muth Co.** 1146 19th St.
N.W.
347-0014
11. **P D Craft House** 8701 Colesville
Rd. Silver Spr.
585-4224
- *12. **Sullivan's Art Supplies** 3412
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362-1343
13. **Woodward/Lothrop** 10th-11th F
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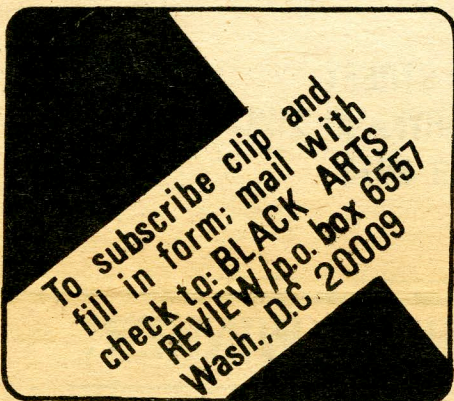
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